

Art Paper 8

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Preface

In my first year of painting fellow students and I learned names for the elements of form production. We started working with body color, highlight, shade, shadow and reflected light by painting still-life. The still-life objects were changed as new elements were introduced and we painted using the new information. Solid objects such as apples, bottles, dishes and baskets were replaced with a construction of cards. New elements studied were planes in perspective, ground plane, sides, top, overlapping and picture plane. Transparencies were next and we learned to paint clear glass objects. Sometime during the year the teacher introduced the fifth line or the line that the eye follows through a picture. We learned to control that movement.

Cubism was introduced as a subject instead of a new still life. In cubism we used multiple eye levels and multiple vanishing points. Forms were split, tilted and stretched to accommodate the fifth line as well as the picture plane. The fifth line was used in creating abstractions. I painted abstractly reflecting the concepts of form production we had learned.

Kandinsky's, POINT LINE TO PLANE, was lectured from as a sort of summation of the projects. I was inspired to read further of his works and was directed by my instructor to another book by Kandinski, CONCERNING THE SPIRITUAL IN ART. That book, what I had learned about the elements of form production and cubism, became for me the basis of years of exploration in Abstract Art.

INTRODUCTION

At The School of the Art Institute of Chicago, starting in 1963, we students learned to paint Cubism. The names for the elements of form production were taught. We were provided still life set ups to paint and draw from. Names of the elements of form production are body color, highlight, shade, shadow, and reflected light. This was not to be a class in realistic painting.

The first picture I made, not counting figure drawings, was of the still life in fig. 01. That is a realistic representation of the still life provided the first day, less some of the colors, yellow was missing in my drawing supplies. No oil colors had been purchased as yet. The picture consists of Conti crayon, chalk, charcoal, and pen and ink. The paper is newsprint. That was all I had at the time. I had no idea that I'd make art that I'd want to keep all this time. It is now 2014.

I'm lucky to have this picture in my collection today. It was given to my sister and I got it after she died. It was glued onto board years ago, using Elmer's Glue because her cat scratched it. It is permanently adhered and sealed forever. The same cannot be said of two other pictures done right after.

They were much different and not realistic at all. We were taken upstairs to the Art Institute art collection for lectures on cubism. When I returned, I made two cubistic pictures on the same day. The teacher saw what I was doing in his classroom after my own class had been dismissed and he let me work alone in there, taking his class somewhere else. When he returned I had to stop at two finished pieces. I wanted to do more.

They were given to my Uncle Tony for Christmas. He framed them loosely and I saw them once later in the stairwell to the cellar at his home. They were dry and bulging, without glass. I think his daughter Cindy got them, if they survived at all, but she never answered my inquiry. Newsprint will not last long without preventative measures to preserve it.

Never give your art away.

I never photographed the pictures I made that day and I deeply regret it. They were good. Good enough for the teacher to let me work in his room all by myself.

The first still life was made to show deep space. We had to show the depth of receding space in our pictures. The trip to the galleries exposed us to the flattened space of cubistic pictures afterwards and other ideas.

Texture is used in Cubism to show the surface of the canvas. That will flatten space. Depth is portrayed on a flat surface to create tension between the two. Multiple eye levels are used in Cubism, not just one as in realistic art. Forms were split, tilted and stretched to accommodate the fifth line as well as the picture plane. The fifth line was used in creating abstractions. The fifth line is the line the eye follows when looking at art. It is listed with vertical, horizontal, diagonal, and curved lines.

A different still life was later made on the bulletin boards. It had a shallow space. We had to show depth of shallow space. I painted the second image or fig. 2, a washboard.

The teacher, Bob Skaggs, was so impressed that he wanted to get a colleague who shook my hand as he kept nodding his head in wonder. I was delighted.

Painting was something I could do right away. I was not taught how. It came naturally to me without trying. Cubism and basics were taught though.

Another still life was made out of many houses of cards glued together. The teacher demonstrated the fifth line in charcoal. He drew and erased and drew over and over until his paper looked just like the paintings upstairs. That one didn't result in a very good picture by me. The idea of planes were taught with those cards. Planes in perspective, ground plane, sides, top, overlapping, and the picture plane were drawn and emphasized.

Transparencies were studied and the still life was now made up entirely of glass objects, mirrors, and water. A gold fish was in a bowl. I was to get transparencies to look right with black and white paint and then to make gold paint to stick on the canvas and not to visually hang in space in front. I

demonstrated and made a great abstract painting directly while everyone watched me do. However, when it came time to put the fish in, I wouldn't do it. I had been instructed that you can't make money as a painter (Mom) and I refused to put gold (color) in my painting. It was symbolic. I could have made the color stick. I had reasons not to and everyone was disappointed.

I gave the painting to my girl friend at the time and she gave it to her brother. I did not go to art school to learn how to support a family. I did it to get out of the draft and I was pissed off really bad. Still am.

Fig. 3 belongs to my brother. He still has the painting. I gave it to him for a wedding present, for his first, but he still has it, his third. It was displayed in the student art show in the Museum in the end of year show.

Still Life Table Top had some help from the teacher. I didn't know what to do for a background color and he used cobalt blue and some raw umber in it to gray it down. I liked it and filled it in. This painting shows patchy brushwork to add texture to flatten the picture plane onto the surface of the canvas. I really got into those painting into those markings. I could see into the paint as a source of subject matter that was not realistic.

As I said in the original Introduction passage I read Concerning The Spiritual In Art by Kandinsky. That motivated me. Not making money. Not even keeping the art. Too bad. I wish I had kept all of it.

At least photograph all of what you do in art.

Keep that much at least.

EUPHORIA



I began to paint non-objectively after reading Kandinsky's, CONCERNING THE SPIRITUAL IN ART. Kandinsky said that pictorial elements, ie. shapes & colors, set up spiritual resonance within the viewer. Conversely, spiritual 'feelings' can be expressed by making nonobjective visual art. That is art that isn't composed of recognizable objects. Realistic images are not needed to do this. I tried to express my feelings by painting nonobjective art.

I used only the briefest pencil sketch to start with, which was imagined with the eyes closed. Imaging the feelings he wrote about as shapes and lines, I drew a 5"x5" pencil drawing. The drawing was a preliminary sketch for an

oil painting. A large format, 52' x 50", for the oil painting was needed to express what I had imagined fully.

EUPHORIA was made for the most part using an indirect painting approach: first, an under painting; next, a rough color over painting and finally the glaze. The few lines of the sketch (since lost) were painted onto the canvas using thin red earth color paint. Colors were next and were chosen while painting the rough color or second layer. Glazing was used extensively over all.

Colors came with the original experience of the painting. As I stood in front of the canvas on the easel, parts of the image were naturally near different parts of my body. My head was near the yellow triangles at the top and my solar plexus was across from the rust red circle located center left. I felt connected to the painting and felt those shapes inside of me. That somehow made the colors easy to choose.

I sought to show deep space in contrast with the flat surface of the canvas. The green glazed color around the rust red circle creates a strong spatial tension of near and far. The outside shape of the green is what pulls it to the canvas surface. The purple area bottom right is similarly transparent and flat.

I thought of abstract art as a free study in painting. Painting in this way served to let me explore oil painting techniques and effects free from realistic imagery. I used it to develop my painting technique and to reach inside to express my feelings.

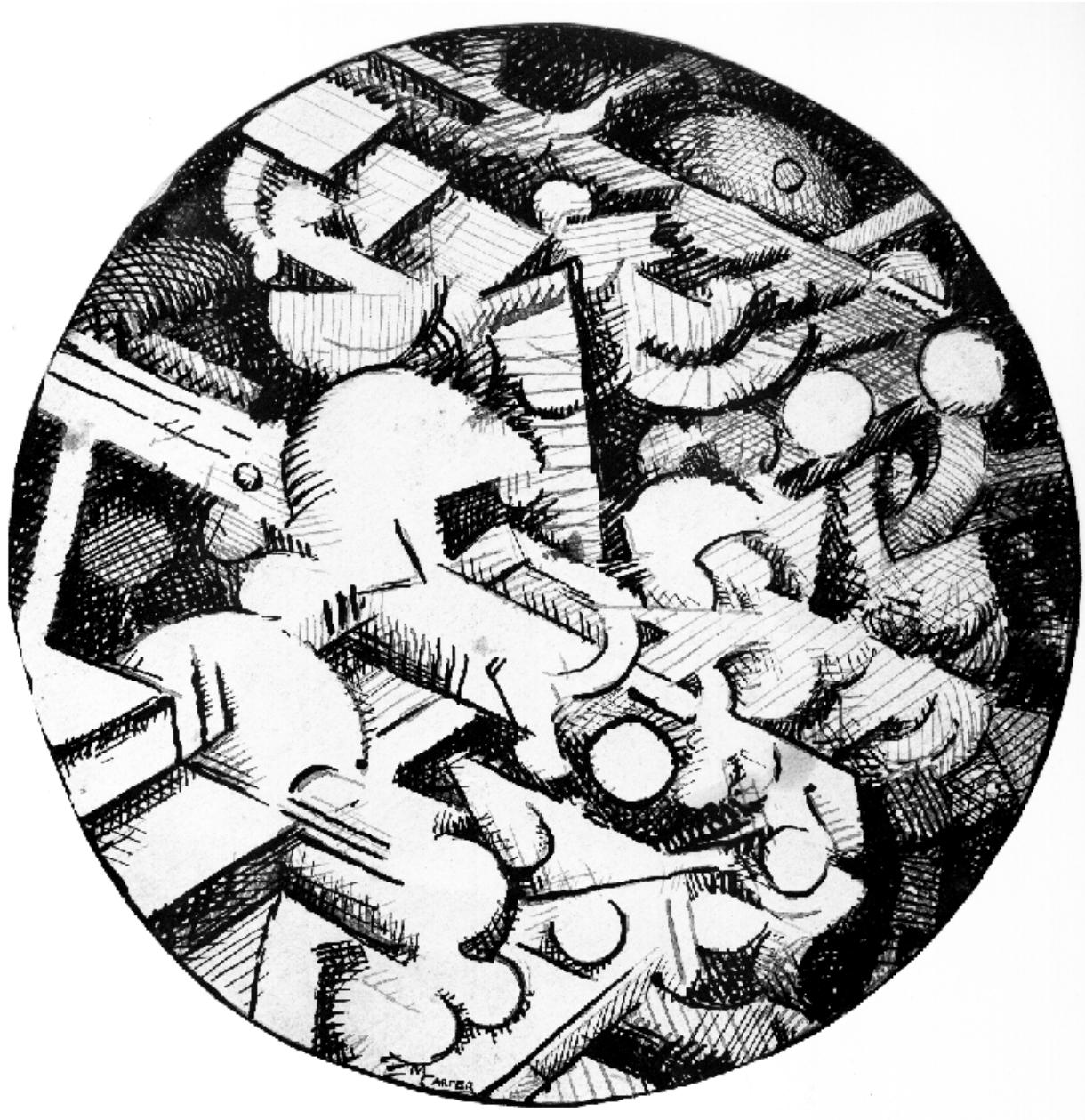
Feelings motivated the art and determined what went where. Shapes, forms and colors were felt first, drawn then painted. Feelings were used to hold the picture together, to be the goal of the picture and to qualify the image. If the image stimulated or verified a 'gut' feeling that I liked, it was kept. If an image generated feelings I didn't like it was removed.

Because I was creating the composition and details as I painted, there was a lot of correcting involved. A chaos of unlimited possibilities to paint would have made a more complete drawing helpful. Planning the next painting in a more complete sketch allowed me to eliminate changing a lot of paint

layers on the canvas. A more elaborate preliminary drawing or more of them was used after this for that reason. I saw that if I was going to use much glazing the picture should be planned more carefully first, before painting.

This first painting raised a lot of questions in my mind because I thought I saw things in it that I couldn't explain, even though the image was purposely kept nonobjective. Real objects were not supposed to be depicted in the picture. The strange thing was that I thought I recognised some unreal images. For example, that blue thing on the right top looks like a devilish creature. That side is cool in color and feels rather scary. It contrasts well with the left half which is bright and cheery. Some of the picture feels good and some feels bad but the two parts together make it a success.

PRELIMINARY DRAWING FOR PAINTING



I drew in pencil. A more elaborate layer was then done in ink over the pencil. It only dealt with forms. It was colored in afterwards with water colors over the pencil. It was then coated with transparent acrylic glaze medium to give it a shine.

Drawing and coloring were separated in this way. Drawing was done first then coloring. Colors seemed to be more fugitive than forms. The forms came first without color because of the pencils while the colors were only

imagined. An abstract image based upon forms and values of light and dark was more tangible to me.

I wasn't sure about colors and changed them when the first painting was enlarged from the drawing. Since I was to copy the drawing onto a large canvas, I reasoned that by coloring the drawing first I would be closer to what I was looking for in the final painting. I needed greater control over choosing and putting colors onto canvas.

A more accurate color sketch was needed because I had to know exactly what colors went where before painting. That was so because of my choice to use the oil painting glazing technique.



Glazing is an indirect painting technique used by making slow build up of

transparent color areas. It needs a white ground for maximum luminosity. Light passes through transparent colors as glass and bounces off the white ground. The light passes through the colors again and out to our eyes. If the ground is muddied, as by repeated corrections to the painting, the transparent colors are not clean.

In a sketch, the original delineation of an area to be glazed on canvas was dark. It represented space behind and between objects floating in it. I had decided that objects would be light and that background space would be dark in the drawing. That space in the painting would be deep rich transparent color only if put together correctly. The under painting couldn't be a positive image as in the drawing, it had to be a negative one for light to be reflected through the layers of glazed paint. I needed an accurate drawing before reversing values to make the under painting.

Drawing and coloring was for me a process of creating order out of chaos. Chaos was the unlimited possibilities of form and color open to my imagination. Making the unreal look real was my goal. This was attempted by elaborate shading and rendering of the objects. There was no need to think about what shapes to draw since they flowed from my pencil so fast.

However, drawing was so fast that I didn't even try to plan the colors as I had for the first painting. The drawing was small, I couldn't 'get into' it and internalize it as I could when painting full size. Colors were easier to choose when projecting in my minds eye a large area, then painting the colors on canvas actually seeing them. In the first painting coloring was done full size over the transferred preliminary drawing. I couldn't experience the colors enough in the small scale to make meaningful decisions. So, coloring on the small drawings became random and I changed them while enlarging onto canvas.

The simple pencil drawing, having become a shaded and colored sketch, allowed me to re-draw and re-color things seeing the difference before painting. That was important. I had the option of making a picture many times before painting a final version. Drawing then coloring preliminary studies gave me more control and more choices over the final painting.

DONALD DUCK



The sketch looked good enough to render large scale. I was eager to try painting again. The first painting method was repeated with changes. A more elaborate drawing was used. Ultimately, less glazing was used. Colors were applied more directly despite what I had planned in the sketch. It seemed that I enjoyed working fast; I wanted to see the finished painting sooner than glazing allowed.

Even though the dark areas in the drawing were imagined as deep rich transparent color, glazing was reduced. The more condensed and

compacted forms caused the dark spaces between them to appear more like shadows than like water or space. That was a consequence of copying the drawing and not following the imagination. I painted them with dark color over a dark under painting.

It was enlarged onto canvas by a different method - the graphing method. The first one was transferred by gesturing and by eye alone. In graphing, both the sketch and the canvas were ruled with proportional rectangles. Then each area of the drawing was copied onto the canvas.

In the same way as the first painting, thin earth colors were used for the under painting. Colors were roughed in next then final color rendering was last. Glazing was almost eliminated; painting was more direct. The loss of transparent glaze areas (which were created by the indirect process) was compensated for by direct color choices and manipulation.

The painting was much the same as EUPHORIA only there was more of it. It was more compressed. Large open glazed areas had been shrunken considerably condensing it. More forms were drawn than spaces.

Enlarging the sketch onto canvas was just so much work. Since it was already designed, all I had to do was copy it. I didn't enjoy the loss of creativity in that technique, so I made it faster by reducing the amount of glazing.

The rough and bold under painting was the most fun to paint. It was fast and creative. I wanted the creative process to be active throughout the painting, not just in the beginning. I wanted to work full size from the beginning. Most preliminary drawings, then, the creative process changed. The drawings were put onto canvas and filled in. The next painting, RED DEVIL, began as a giant drawing and I didn't know what it would look like until I had finished with the over painting.

I had a more developed philosophy to paint out. It is described in the last section.

BIG ROUND ABSTRACT



The painting titled, Big Round Abstract, developed from a circular drawing that looked like it should be enlarged into a painting. The drawing was made so quickly that it was never rotated. Consequently, a bottom and a top developed. There was a definite space to it. Foreground receded into background in a pleasing way. That was a different idea, a circle having a

top and a bottom, I decided to paint it. I wanted to develop it further mainly because of the very deep space. Starting with dilute light gray ink, crosshatching and marks were applied to start the drawing. Darker inks were overdrawn until blacks finished it.

The sketch was enlarged onto canvas, using essentially a drawing method, in oil paint earth colors. Like a drawing it was first sketched in a middle value, burnt sienna thinned with turpentine. To darken the drawing, burnt umber was used next. White was used to correct areas and to clean up the image. Black was added last for accent.

I really liked this type of image. Someday I would paint this way with impasto as a final image. This one would have been a finished painting if only I'd used thick paint instead of washes. It looked like jungles and wildness and I liked that but it was too thin and rough to keep. I did the image on the left much later in acrylic on thick rag paper just to have one.

I painted over it in full color and by doing so learned more about color. I wanted to experience all the bright colors on canvas, this was a good under painting support. Again, it was the same theme: a monochrome under drawing covered over with bright colors applied in a direct manner.

The colors I used for the over painting were the brightest richest polychromes I had. Some light and dark of each was used following the under painting guide. Color placement on the canvas was to flatten the space. I knew that warm colors like red advanced while cool colors like blue receded. So I painted the closer parts blues and the more distant parts reds. In-between were the greens and oranges. The space was left darkest purple far back to offset the image.

I tried to change the bottom and top relationship of the drawing with color. Flattening the projecting foreground bottom with blue and pulling up the receding background top with red, tension was created between the canvas surface and the illusion of space.

I rotated the canvas and developed the drawing further by fracturing the colors. Each area was painted with broken color creating small color fields to draw into.

According to the laws of physics, however, I had inadvertently accentuated the near far space relationship! Red is actually the coolest of colors, not the warmest. It has the lowest wave length merging into the infrared spectrum. It is the first color we see on the lower end of the spectral scale. Blue is one of the warmest colors, not the coolest, because it merges with ultraviolet which is at the uppermost limit of our vision on the spectrum. So the greater energy in the painting is in the foreground while the lesser energy is farther back the big red shapes behind all the other shapes.

I had to learn when to stop a painting. You can only go so far in one painting. It has to be finished at some time or other. One area was particularly difficult to finish. The big circular green shape in the left center area was over painted until it was OK. When it was correct, I just knew it was and was satisfied. Why it was OK is because it looked like something but I didn't recognize it consciously until later. At the time it just 'clicked' and was all right.

Other parts, like the orange steps above it just happened and I left it alone as it was. That area is a good study in direct color painting without the use of a preliminary drawing. As such I should explore the technique in a separate painting. I left it as a note for later. The entire painting could have been covered over in that manner. It was restricted to preserve what I had.

The pyramid to the left of the green area and below the orange steps only worked by looking like a pyramid. I had to accept that and leave it as it was. Parts on the right side work in the 'rough in' technique and were left that way. They didn't seem to need any more.

I know when an area is finished for unknown reasons, but I know. When the technique starts to change, like the orange steps area, or like the technique to redraw by fracturing colors, all over the canvas, that is when I know why it is time to stop. I'd be painting another picture over the one I already have! Better to finish the first one as best as possible then go on to another.

THE STORY I FOUND IN THE BIG ROUND ABSTRACT

The painting must hang in a certain position. The biggest yellow shape is at the top. Eye movement starts at the yellow shape.

Some things look like real objects, they lead me to infer what other things are or could be.

Assume the entire painting tells one story. That would explain why certain parts were changed again and again until they felt right enough to keep.

If a person stares into paint splashes on a wall, clouds in the sky or unto the coals of a fire he or she can with little effort see many images. If you ever listened to a stream flowing at night or a babbling brook babble you would hear many strange things or think you heard things. Ever see spooks at night? So it is with this painting.

I think the yellow shape inside the red area looks like a parrot. The tiny blue dot is the purple of its eye. He is flying to the left and looking back.

Most of the foreground shapes move right to the left, most of the ground shapes behind them move left to right.

The large red area behind the yellow parrot looks like it is moving to the right. There are two blue green spheres to the left of the parrot. They are being engulfed by the red.

One of the spheres has some yellow on it, that spot of yellow looks like a bird flying up and to the left.

Moving the eyes in that direction, we come to the third yellow shape. There are two blue ovals in it. To me this looks like a duck peeking over the red, looking at the small yellow bird flying over the truly green sphere. There are cloud shapes in blue behind the ducks head. I believe the birds have something to do with the sky and the color blue.

Above the parrot and left of the duck is part of a blue sphere. It has yellow on it. It looks like sunrise over the earth seen from way up high.

I saw these things when I was painting them. It was ok then and I didn't know why nor did it matter. I was just painting whatever happened.

That parrot looks Aztecs. They worshiped the sun. They also supposedly built a landing strip for aliens.

Just below the parrot wing and following that curve is a partial yellow sphere that looks like a sun complete with sun rays in orange. The sun is part of the parrot.

Parrots mimic. They repeat words. The story is in words. What am repeating? How about the story about the Aztecs sun god space flight.

The blue spheres could be planets, water planets like ours.

Just to the left of the sun is a pink half circle with a yellow core. Suns do not live forever and they die. When they do, they expand to red giants. The red can engulf entire solar systems burning them up. All life that doesn't fly away before that happens is lost.

There is a protuberance of pink from the half circle. It looks like a phallus. Dripping from it is what looks like golden feathers. Could these be the seeds of the gods, birds brought from a blue green world with a yellow sun, under the threat of the red fire of death?

The tip of a triangle touches the drop. It is purple, the color of infinity, the complimentary of yellow and its opposite.

Ancient Egypt has been called the birth place of civilization. In it are the eternal pyramids, triangles. There is dull, dark earth color around the triangle. It looks like the dessert at night. There is a star (a white dot) above the dessert in the blue night sky.

There is a three color pyramid triangle in that dark area found at nine o'clock on the painting circle. The top is green, the color of plant life and part of the blue green color of our world. The middle is red, the color of a dying sun and of blood; below it is purple, the color of infinity. Red and green are opposites; so are life and death, plants and animals, moving and nonmoving. Red is associated with death, fire and blood.

Green is large and central in this painting. It gave me a lot of trouble when I painted it trying to get it right. Finally it was ok. Why? It could be a big

green head. Perhaps it is a helmet. The eye is at the bottom left looking at the small red sphere.

The curious shape at the other side of the green repeats in the tail and the hat of the parrot. It also relates to the head of the phallus. OK, so, the green shape is the head of the alien who flew the bird from a dying solar system with a water world. He carried the seed of life to Egypt. He studies the red sun closely to see if the blue world near it is habitable for long.

The small green sphere below him is a repeat shape. It is his son who will be deposited on a suitable world. The large blue partial sphere below could be such a world.

Above, where the planet with sunrise is, is another small green circle.

Green is the color of the pilot. He came from a water world.

From the green head emanates three purple bars that turn down in a great arrow. He seems to be saying, "Go around the solar system with a red sun to another world"

We step into the painting at the very bottom on the nearest form. It is the violet rectangle. The first shape is a cool yellow sphere. Next to it is a blue one with a bit of yellow over it. The purple path we are on leads us to it.

The direction we travel around the painting is counter clockwise. The painting shows the past. It is a symbol of eternity.

The lower right section of the painting is separate from the rest of the image by a strong diagonal dividing line. At the bottom are two red circles surrounded by blue. That is the opposite of what is above.

Red is a symbol of blood and then also of life. The red circles could be the lives of the pilot and his son descending onto the cool blue world they found.

This is the most abstract area of the painting.

Above the two red circles in the blue area is an orange circle with a blue spot in the center. This is similar to the yellow bird over the blue green planet above. It could mean, when you see the sun turn orange on the way

to red, take your coolness from it and go to a yellow sun with green around it. That is located to the right.

The green around it is connected to the green head on the left. That green looks like the propeller on a ship. That yellow circle has spin lines on it that seem to rotate the green shapes around and around.

The circles relate horizontally, too. Yellow is on the right, orange is in the middle and red is on the left. A blue diagonal points to the yellow one. That is the selected one.

Right central is an organic area in yellows that repeat the big green shapes. It relates to the parrot and to the pilot. It could symbolize copulation and reproduction.

Above it is a pink shape that repeats the pink on the left. This one looks feminine. It is opening and receiving a purple phallus or is it that the blue green sphere with the bird over it has been born from it?

The small yellow dot on the extreme right relates to the star on the left. It marks the next blue world to inhabit. Just below it, a red angular shape eats up a blue one.

In the very center is a blue green triangle. It symbolizes life. Orange is around it making it the most powerful bright color in the painting. Orange is the warning color to us. It occurs before the sun turns red giant and burns up all the planets. The curious green curl is there also as is the sun and a purple... what? A cow bell. The cow is sacred in India.

The bell is sounding a warning to the pilot in his ear that the sun he is looking at means it is time to follow the purple arrow.

It all seems to fit. The words work in all the shapes and colors.

When I painted this, I thought of piano keys in the center just below the bright triangle. Could this painting be the music of the spheres?

It would be an apt title.

BIG RED



RED was created using two direct painting processes. The more or less monochrome under painting served as a drawing. It was painted over with light and dark bright colors in the same places as the under painting. Dark areas were left dark by over painting with dark colors. Linen was used for a better surface instead of canvas. It, combined with added varnish in the final color layers, created tiny beads of glass like color for a surface. Varnish in the colors brightened them and made them look crisp. The edges were harder.

The linen was prepared with random marks. A color texture field was created by drips, splashes and blots. I meant to impart to the canvas an energy of my own to stimulate the creative process. When a somewhat uniform ground was developed, it was stared at to begin the painting. The painting was then built bit by bit, connecting what I saw connect, in paint.

If you have ever stared fixedly at a tile floor or at a grid pattern you would soon not be able to hold the image still. Parts of the grid disappear while other parts seem to line up. That is how it worked.

When I stared into the canvas, retina fatigue in part caused parts to flash; I drew in paint what I saw. Marks would connect momentarily in my sight so I connected them in paint. In that way, I used my eyes and mind automatically to paint with.

While painting the earth color under painting for RED, I complicated everything. What I did to the surface with marks, I did to the drawing techniques. I used different sized brushes to draw with 1" to 1/4": all flat bristles. This was in contrast to the singular pencil point used to make the previous preliminary drawings. That complicated the drawing technique by allowing more possible kinds of marks to be made. Marks were kept short at first. All hues were restricted to an earthen pallet but I attempted to make each mark a different shade or tone.

The format used to receive the above techniques was no longer square or rectangular. It was a large circle. Further, during painting, it was rotated some every few minutes. That eliminated a definite top and bottom or ground plane on which to visually stand. Composition balancing requirements increased. The picture had to look correct at any degree.

Two kinds of painting, glazing and opaque textural building up of certain areas were used in over painting.

Varnish was added to the final colors. It brightened them and made them snappy and clean. The surface of the linen covered with this kind of paint looks like tiny glass beads.

The painting was made using a philosophy. It came from how I understood dreams work. It was supposed that the days events would be partially used

in the dreams of that night. The dreams would be about the dreamer and for the dreamer using images from the day in a personal way.

I related this to my painting. During the day, I drew and painted super realism city scapes. At night I painted abstracts. The abstract painting, as I said earlier, was a free study subject where I could relax and experiment. This painting process was like the dream experience of the sleeper. I felt this was a valid comparison because I painted using the brain and eyes in an automatic or subconscious way. Dreams are automatic and subconscious.

To do an abstract painting I learned you have to have something to abstract from. My first year of painting was the something I drew the painting EUPHORIA from. The instruction on formal elements was a prerequisite to painting abstracts. The elements of form production were separated from the objects in the still lifes during discussions. They were then used as elements of design. I believed the realism I was painting put lines and shapes in my mind. When I painted realistically I thought about horizontal, vertical, diagonal and curved lines. I did not think so much about pink buildings or edges. Those elements, I believed, floated around in my mind and recombined in the RED painting.

All of the ingredients mixed in my mind. Through eye fatigue and my brain trying to make sense of overload stimuli, retina fatigue, a painting came out through my hands, almost automatically, hopefully with something of the collective sub consciousness attached.

I believed that my feelings would hold the painting together. I enjoyed what I was doing and I would enjoy what I saw. Expressing my feelings was the goal of the process. I sought to express wonderment, awe, grandeur, love, power, dazzlement, delight, deep space, motion and more. These feelings were used in the creative process by feeling them while painting.

The time involved to do that under painting was much less than it took to do the over painting. The under painting was interesting enough to keep, but I needed to paint over it to do the final painting. That resulted in the loss of the 'drawing' and I had to do two works to have one to show!

The solution was to do more canvases. For future works, I decided to separate each layer onto separate canvases. The under painting style would go onto one and the over painting style on another. In that way I would have a representational sampling of each layer.

DRAWING

Drawing and painting in a circle was satisfying. There was something symbolically correct about it for me. It, combined with the technique of drawing and painting into random marks, worked. I liked the pictures. The circle held the images together, it seemed, better than a rectangle did. My new way of seeing needed that new format. I wanted to see more of it.

My theme became the study of preliminary drawing and the under painting style. A series of drawings was made. Drawing was a quick and economical way of working out variations on this theme.

I drew into random patterns with limited colors. By repeating techniques that proved to be successful, new images developed. Using other materials to do the techniques, my style developed.

So that the drawings wouldn't smear, I used ink in a sketch book. Having diluted some ink in water, I used a sponge and printed several impressions on different sheets. That provided me with a random field to draw into.

Defining what I saw in it, this was the under painting technique, small and without color. Middle to light gray was developed by a darker gray then black ink. The grays were diluted ink; later, I drew directly with black ink. I explored looking for images to paint. To me, this drawing looks like Mr. Natural trucking to the right while carrying an easel.

Three shades describe the forms well. Alternate curved and angular lines were used first; crosshatching and stippling, to shade and separate the forms were used next. A single sponge print was used for only curved lines.

Three very faint prints were used to make a larger random field to draw into. The shading was limited to where forms just started to separate. I wanted to preserve this stage of the development.

The purpose of this kind of abstract art was to have fun in a free manner while learning to use the art materials and techniques. I sought to study each element of image making.

Drawing was an end in itself. Lots of ideas were generated fast; complete works could be produced quickly in limited space and time; the process

was the same as I used when painting, only smaller. For these reasons drawings were no longer made just to be studies for paintings.

BIG PURPLE



IF this painting is stared at long enough to produce retina fatigue, a yellow to yellow green glow starts to spread around the edges. If it is illuminated by flashing Christmas tree lights, various colors in the painting are highlighted in turn. The mind will start to try to organise its stimuli and patterns will appear in the painting. It is very entertaining!

The development of a painting stops at some point but the ideas that created it and that it generates go on. So it was that the under painting style was to be the starting point for a painting called, BIG PURPLE. The

main objective of BIG PURPLE was to paint an under painting as a finished piece!

It is a direct color study based upon the orange step area in BIG ROUND. BIG PURPLE was done in low intensity violets using a Hi-liner brush and fluid paint. The long, sable, pointed, Hi-liner brush is made for fluid paint.

The colors used in BIG PURPLE center around Mars Violet; they are the opposite of the earth colors I had been using. They were seen first after staring enough at the one basic color to cause retina fatigue. The colors chosen were the result of retina fatigue images.

The retina, after being overexposed to a color, will glow the opposite color to balance itself off. It is an automatic process similar to but not the same as connecting the dots as in the drawing technique. The transitory colors seen were then mixed and painted wet in wet. They are not as closely related to the basic violet hue as are the earth colors used in the previous paintings. When the difference became too great, the painting was stopped.

The first two round paintings were produced in a drawing manner then colored in; BIG PURPLE was produced in a painterly technique from the start. It was done in a short time as opposed to the very long time taken to do a full color over painting. It has a lot in common with that orange step area in the BIG ROUND ABSTRACT painting. BIG PURPLE is a big color study.

In RED DEVIL and BIG ROUND lines were drawn then made into shapes; in BIG PURPLE, shapes were painted first. The shapes are all rounded ones, not all rectangular ones. The only lines that occurred were the edges of the rounded shapes. In the first two most of the shapes functioned as lines. The lines were drawn in foreground background relationships in the former; the shapes were painted in figure ground relationships in the latter.

In figure ground relationships neither the figure nor the ground dominates. The figure is not the foreground and the ground is not the background. They both occupy the same relative space. However, the space is not flat.

It pulsates in and out. There is a switching of planes between each shape. Each shape can be in front of or in back of the one next to it.

This painting in violets (and other colors in smaller amounts) is the stage I call a developed color field. It would be great fun to draw into it, but that would be another painting.

VIEWING BIG PURPLE

I want you to understand what Big Purple is and why it looks the way it does. Big Purple is the very first layer made in painting an abstract my way. It is not the actual painting I would have made if I continued painting. Rather, it is what I would start painting into. It is the starting point, that I call a developed color field.

My eyes need some stimulation so I can see what marks to paint. The developed color field provides the stimulation. I stare at a small portion of the canvas close up enough to paint. When I see a color change or two shapes connect, I mix the color and paint the shapes together. That is the same way the developed color field was made.

The colors of Big Purple are low in tone and value and for good reason. There are more black and white receptors in the eyes than color ones. If a painting was made in pure bright colors only a small portion of the nerves in the eyes would be used to see it. If a painting was made only in shades of gray much more of the eye would be used. Colors in tone of grays or grays mixed in colors stimulate all the cells of the eyes.

In low light we see best after twenty minutes of getting used to it. One bright light and we must start all over. A low value painting allows more nerves to become active after long viewing.

I paint what I see. My eyes create the paintings. The more nerves I use, the more complicated the painting can be.

The mind is connected to the eyes and is what makes sense of the signals the eyes send out the optic nerves. I use the mind in a detached way. That is, I do not interpret what I see. I just watch and let the mind do its own thing then I paint a bit of what I saw. The more signals the brain gets, the more it has to work with.

I have attempted to create a source of light that is varied and undefined, low in value and intensity, mostly one hue but with other colors in it. The use of this light was intended for subsequent over-painting. Forms would be defined; values and intensities would be modified to show the forms and varied hues.

I discovered another use for this unique color field. I say unique because of the way I made this painting. Retina fatigue was used to develop the colors. Colors were emphasized rather than forms. Colors were mixed fluidly and were applied loosely with a long soft brush. The surface of the canvas was covered in this manner before drawing was to be started. Coloring and drawing are, for me, separate processes. The other use for this painting simply is for viewing.

I viewed the painting as I would when drawing but from much further back and for a much longer time. The painting process only takes a moment to see what mark to make. Viewing the entire canvas continuously for over twenty minutes exaggerated the vision. What I saw was very complicated.

You have to follow a few simple rules to view the painting as I did. Hang the canvas high, as above a piano. Sit with the head supported; sit low on a couch and get comfortable. There should not be any bright light source in the field of view. The canvas should fill the center portion of the retina; you shouldn't be too close; across a normal room is fine. This would put the image on the densest portion of nerve cells on the retina. Stare fixedly somewhere near the center of the canvas but don't lock onto one shape. just let the eye float in the center and don't look away.

Lights should be behind or well to the side of the spectator. Christmas tree lights work best; no other lamps should be used. Try this at night. Blinking lights or rotating color filters highlight the various different colors in the painting, each in turn. That adds stimulation to the eye and makes up for the low level of light. It also heightens color intensity.

The first thing you will notice is that a glow starts to spread around the edge of the canvas. The painting (on a white wall) is dark and the glow is light. That is the first sort of retina fatigue. The dark vibration of image of the canvas on the retina is being countered by a light vibration to balance it. Soon, the glow takes on a color. It is the complementary of the basic red-violet hue of the painting, yellow-green.

You will notice that the forms and colors in the painting appear and disappear here and there. Every now and then with a jerk of the eye, the entire painting flashes brightly. Soon, smaller movements of the eye cause

flashes as the image of forms and colors change position on the saturated retina. Nerve's fatigued with one color suddenly exposed to another flash the complementary plus the new color.

So far, the nerve signals have been going to the brain and you saw retina fatigue. The brain soon tires of this. It starts to organize the stimuli into patterns. The brain puts its own energy into the image.

As forms and colors appear and disappear, they sometime seem to line up. They all appear to point in one direction and return to normal. Then they point in another direction. That is the brain organizing the signals.

After a time of this lining up and flashing, patterns develop. Complicated patterns emerge. Colors that are not in the original paint appear. Viewing gets very exciting at this point.

The circle of the canvas on the wall looks very different if the attention, but not the eye, is diverted. Thinking about the room around the painting, we notice it is bright and flat. The painting looks like a hole in the wall and is still. The room seems to be moving around it, revealing more of the right or the left of the image. The painting looks like a porthole to another world, a window.

The design continues to change even as the surroundings are thought about. As long as the eyes aren't moved from the center of the canvas, the show goes on. Designs and colors look like Persian rugs that change one into another.

Vision returns to normal as soon as the eyes are moved from the canvas. The nerves achieve equilibrium as the eyes move about.

ORANGE ROUND



Another painting came to be called ORANGE ROUND and I had some of the same activations as for BIG PURPLE: fast painting in an under painting style and exploration of another color.

ORANGE ROUND was done in a predetermined value scale in the orange to red orange range. Exploring the technique used previously in doing the RED under painting, it crosses several monochromatic scales. The color dims to red.

A middle value hue was applied to the canvas wet and liquid. It was blotted with crumpled paper towels then worked into. Medium width brushes were used to draw short arcs, bars and dashes. Figure ground illusions were not used. When longer connections across the canvas became noticeable, the picture was stopped. Unlike RED, actual divisions were not made; the circle was kept intact. The colors used for ORANGE ROUND, unlike any other work done by me, were premixed in bottles. Each bottle contained a separate value and hue modulation. I did this in order to decrease the time needed to complete a painting. This was an attempt to paint a fast under painting drawing style as a finished picture and more fully explore the earth color pallet. I also wanted to get thicker paint on the canvas.

Upon viewing ORANGE ROUND, I saw that I had painted recognizable images without knowing that I did so. That probably happened because I worked fast and did not see them. I sketched them onto paper as a record.

I had seen images in other pictures of mine but not as clear or as complete. The pyramid was one for example. I had always consciously sought to suppress any images that could be recognized. Any that were seen were altered into pure shapes and colors. But, the images came through anyway. These are the images I found in Orange Round. They came as dreams. They are complicated; one is part of the other; each is several at once.

- a. There is a tiger come between me and my unborn daughter. Come and see this problem. The devil is the tiger and my daughter has no face.
- b. The bull with four eyes, and nearby, several angels
- c. The face above the bull dreams. The sleeper is awake. From the mind, the demon arises, angry, in a small way. Below, great and powerful, is the bull in another way: good. The sleeper looks down choosing the good in him.
- d. The old demon hates the owl who knows...the cat screams!

Descriptions of the images flow out of me as poetry with no effort.

THE CHOIR



TECHNIQUE A mixture of raw sienna, cadmium orange, oil and terps were applied over the entire canvas. It was blotted with crumpled rags. Big bunches were used in the center; small tight ones were used around the edges. Very liquid burnt umber paint was applied with a hi-liner brush; only rounded shapes were allowed. No straight lines or angles were allowed. Half the area was thus filled in as a figure ground relationship. The remaining orange shapes were then carefully modelled to look round.

PHILOSOPHY The painting called THE CHOIR was an attempt to completely control spontaneously produced images. The method was to suppress them entirely. I didn't want one to show up.

Shapes and colors are only what is to be seen in the painting. Not being able to recognize shapes is what this painting is all about. Recognition of shapes as real objects was negated.

MOTIVATION THE CHOIR was based on figure ground relationships, on direct painting used in BIG PURPLE, on the colors used in ORANGE ROUND and on a new element: predetermined design. The shapes are large in the center and small at the periphery. That arrangement was predetermined.

TECHNIQUE The colors were mixed in bottles. There were many more of them this time. The painting was divided into three zones and each zone has a different set of colors. They are all very close visually, but there are many different pigments involved. The zones follow the size of the shapes: large and light in the center to small and dark outside.

Half the figure ground shapes were modeled, half were left dark and flat to make the illusion of space. Somehow, the figure ground tension still works. THE CHOIR is an elaborate example of a figure ground organic shape painting in analogous colors.

DRAWING

I wanted to develop the technique used in painting THE CHOIR and I wanted to draw into it as if it were a prepared ground. Feeling each layer had to be saved and quickly, I chose drawing again.

A gray sponge print was used to start with. This time black and white paint was used instead of ink on paper. Organic rounded shapes were used to create the tension of the figure ground relationship. Each mark of each black or white shape was outlined on tracing paper in developing the image further. The resultant image was developed by tracing. I wanted to develop and clean up the image without losing it. That way was by drawing it over changing it while doing so. In this way I could develop the image and preserve the layers.

The round shapes were changed to angular ones. The picture at left is the second of two done. The first was traced and transferred onto white paper and the shapes were filled in with black ink. Brown acrylic paint was used in this case. In that way a new image was made while preserving the original.

Each shape was developed separate of the others. No shape was left unchanged until it felt right. I was mindful of the white space as shapes themselves. The black shapes were traced again for further refinement. The effort I'd put into each shape, an effort similar to that put into the green area in BIG ROUND, was worth it. Those efforts personalized the shapes and gave them identity. They came not so much to look like something but to mean something. They were recognizable and all of them together seemed to tell at least part of a story. What they looked like and what they could mean is another story. I had not set out to make them look like anything; it just happened trying to make each shape feel right and work visually.

I placed a mirror on the art. It halved the image and repeated it reversed. This opened a window to many many new images that I would explore later. I saw many many images that I wanted to save and work on.

A philosophy developed about abstract art. I believe there is an endless flow of images. The images represent, to me, functions of the psyche. When I paint or draw, I reach into the flow of energy within and pull out a

picture. They are like a movie playing continuously. A picture produced by an artist is like one frame of that film. The movie is the life of the artist, the flow of his or her energy.

PRINTING



To see more of this movie, I used silk screen printing to reproduce the drawing. The black shapes were cut out of stencil material. The stencil was then adhered onto fabric. The stencil was turned over and another one was cut; it was adhered onto the fabric in the same way below the first one. I put two images on one screen. One was the mirror image of the other. Both were printed at the same time on one piece of paper.

I put a mirror on the original, selected locations, cut both images in the same places and taped the two halves together. I also taped the other two halves together. Half the pictures thus made were selected and half were produced more by chance.

A lot of variations of the original art were available for me to identify with or to reject. I wanted to make what I'd show of the movie uniquely my own.

The selection process was like watching that movie that was me. I made decisions based upon what I had been doing with oil paintings. There were many images to be seen; some were nice and some were not. I chose the nice ones. I chose images that looked like several different things at the same time.

This is the master screen print before cutting and joining the selected sections. A roll of paper was used to print many copies. Registration was not needed, only multiple copies. Silk screen printing allows for low cost large reproductions.

This is a collection of some of the combinations selected. They are printed here as negatives. The originals were black ink on white paper.

OVER DRAWING

One of the prints was developed further by drawing over it. By staring fixedly at the image, parts connected. That is, edges and or shapes on each side of the center line flash or momentarily became more noticeable. They were drawn onto the paper. A new area of paper was used for each flash, yielding a page full of thumbnail sketches based upon one image. Each could be a separate color superimposed one over the other.

This technique is similar to the coloring method using retina fatigue. It uses an ability of the mind and nervous system to selectively examine visual stimuli. There are great possibilities here for further work.

COLORING

I still wanted to experience colors and get to know them. I wanted to print all the brightest inks to see their various properties. Basically, inks look different than oil paints. Especially flat ink colors.

I chose to develop some of the mirrored prints by coloring them. They were traced onto rag board and painted with poster paints. The images were colored using the brightest full spectrum hues.

ENFEBEREZ



All the brightest hues were used. Each primary, secondary and tertiary color was used full strength. There are also two tints making a total of 14 colors. The inks are flat and opaque. One was chosen to make into a full color silk screen print. The one I felt I could identify with the most looked like it had a figure in the center and a big letter M at the top. M is my first initial.

The printing process was not too much more difficult than the first method. Two stencils were cut, one overlapping the other. White shapes were on one and black shapes were on the other. I used one stencil and printed all the background or white shapes first.

Each color was separated from the others by the use of a paper block out, a temporary stencil. Paper with an appropriately shaped opening allowed just one area to print. It was placed between the art and the screen. The ink in the other stencil openings stuck the paper to the underside of the screen during printing. The opening in the paper let the desired color flow through.

The black shape stencil was next. This is a red print of the black shape stencil. It overlapped the areas already printed to eliminate white lines between them. Each pair of colors were printed in turn using the paper block out method described. Two stencil were cut; only one screen was needed as the first was washed out before application of the other.

The new print was like a finished painting but there were many of them.

WHAT I SEE IN THE ENFEBEREZ PRINT

Just about every shape in this print looks like something to me. I made each shape very carefully. They were refined; they were even cut out of board for a mobile. I worked on the positive shapes; see the original black and white print; the positive shapes are black. I became aware of the negative ones more while coloring.

It didn't matter that the shapes looked like things I could recognize. They just had to be slightly refined from the original print when I developed the shapes for the stencils. There were only two shapes that I didn't like. They are the two orange rats inside the smaller yellow green areas. I would have changed them.. if they weren't praying.

There is some space in the picture. There is a foreground, middle ground and background. True, it is very flat. But in the flatness, some parts go back while some come forward. There is a definite movement from near to far.

The nearest parts are at the very bottom. There the sky blue tint is partially outlined in red-orange. The outline looks like a open letter M. That is the first letter of my name. The farthest part back is at the very top. There the sky blue tint is again outlined with a letter M. This one is more complete.

The picture is about me. My picture, my story. It starts with my initial and ends with it. The letter is more defined at the top farthest back. The shapes tell about me. That is why the letter is more defined at the top. Having viewed the picture, I know more about myself, thus, the letter is more finished. I believe that far bark inside me is the truth. The more I see, the more complete I become. This kind of art is a vehicle for self discovery.

Eye movement is first vertical along the mirror axis. It goes from near to far, from bottom to top. There is a strong secondary horizontal movement. Two green horses pull the eyes sideways to the widest parts of the picture. From there the eyes dart about the other shapes.

Can you see the horses? There is only the head, one on each side looking outwards from the center. Two small red-violet boxes mark an eye for each horse. The nose is outermost. Green and yellow-green color them.

Yellow-green is also in the center of the picture and lower around the praying rodents. In the center is a red-orange figure. It looks like an Indian medicine man. His hands are up and his legs look like rocket fins. The yellow-green color marks his lungs.

Supposedly, human beings evolved from small rodents. Even they pray, at least they do in this picture. This picture is a prayer; it is a dream; it is a revelation and it is another answer for how I find God in the World of Art.

Continuing with my description of the shape images, let's look at the two blue-green ones at the bottom. They are two heads, baboon heads, looking inwards. At the top of each shape is the orange, rectangular, deep set eye. Above it is a small head; below it is the large face. The nose is farthest towards the center. At the bottom is a huge curved cheek.

The two baboon heads are looking at a dark violet bird. It looks like an Indian phoenix or thunderbird - another religious symbol. Between the thunderbird and the noses of the two baboons are two little red-violet Indians. A feather behind the Indian's head is adjacent the nose of the baboon. The Indian is doing some sort of dance as his arms are out stretched and one of his legs is kicking high in the air.

Behind the baboon heads are two red eagles (one on each side). The eagle's wings are out stretched; the wing towards the center is flexed in, a strong man pose. Its outer foot is holding a machine gun pointing down.

Above and behind each red eagle is another baboon, a red one. These two also face inward. They are angry; the mouth is open showing a long fang. The red-violet shapes at the top of the picture are also baboons; they are screaming. They face upwards with the top of the heads towards the center and the chins towards the outside. Find the fang in the open mouth; it is the clue to identifying the shape. The hair repeats the red baboon's hair motif.

There are a couple more birds, too. Look below the screaming red-violet baboons towards the center. Behind the horse's heads and next to the fingers of the red-orange medicine man are blue green birds. looking at just one, its head is at the top and both wings are raised in flight. Just above them are two more birds; these are blue-violet. The heads of this pair are

the most clearly defined. They look towards the center; both wing are out stretched; one is down and one is up. The little blue shapes just above them could also be birds; they are flying high in the light blue sky.

The wings of the blue-violet birds form the fingers of 3 large yellow figure. His head is the yellow bump in the center and he is wearing a large cloak. He is behind the medicine man and above him. Inside the area of his cloak, along with the medicine man, is a red-violet man on a horse. He seems to be in the distance since he is so small. He is looking at a dead green Indian laying on its back. Legs and arms stick up; the head is toward the outside resting on the neck of the big horse; the feather is bent inward.

One other figure is present. It's Mr. Natural again, truckin' on by doing his thing. He is the violet tint comprising the negative space above the big green horse and below the screaming red-violet baboon. He is above and behind the blue-green bird and below the blue-violet larger bird. His head is the round shape under the blue-violet bird's upper wing. He seems to be carrying a knapsack while stepping over the head of the big green horse. He faces outwards while truckin' dramatically!

The overall shape of the design reminds me a lot of Superman's logo.

The elements of the picture are as follows: baboons, rats, birds, Indians horses, Mr. Natural, my initials and Superman' logo. What could it all mean?

I think birds are symbols of the spirit. They go from a static thunderbird to a strong eagle holding a gun to those flying up, up and away. That means the spirit is strong and flies away. In contrast to the spirit are baboons which represent the primitive part of myself. They start calm, become angry then scream up at the sky.

The horses show great strength and power as does the triangular shape of the Superman logo. That strength is necessary as I think the theme of the picture is about death. The eagle (a symbol of America just over its involvement in Vietnam) holds a futuristic machine gun. The gun points down and is behind the baboon. Violence of the primitive self is defeated by the victorious eagle, a bird, the symbol of the spirit.

The dead Indians are being prayed for by the rat and medicine man. The medicine man and the yellow Aztec-Egyptian mystery figure face us reminding us of our own deaths. The horses show the strength of prayer since their color is connected to the rats and the medicine man. They are his very breath, the life of religion. They race outwards and away symbolizing death.

India Indians believe you only have so many number of breaths. Holding the breath, as in Yoga, can prolong life. The medicine man's lungs become horses that race like the wind. Wind is another symbol of the spirit; it is a New Testament reference to the Holy Spirit as in 'like a mighty rushing wind'.

The baboons become angry when they see the Indian die and then scream at the sky their own deaths. Meanwhile inside, the little Indians dance under the thunderbird spirit, a prayer, then die. Their spirits get up and fly away.

Mr. Natural just keeps on truckin'. He is the modern figure: today's incarnation. The Indians we were yesterday are evolved from primitive baboons. Deep inside, like ovaries, are the praying rodents we all evolved from: Mother Nature. Our destiny is in the sky the spirit birds fly to; infinity is symbolized by violet where Mr. Natural is. Green is the color of peace, a great strength.

THE EYE WITHIN



Colors used for this over painting, done as a separate layer, are subtle tones of gray. They were derived from referring to screen tints of two colors plus black. Rendering in markers, I pushed the colors toward what they appeared as. Colors affect each other and make some appear to be what in actuality they are not. This phenomenon was most useful in low tone works like this one and Big Purple.

The purpose of The EYE WITHIN was to completely control the spontaneous image making process by making them happen. The method was to render as fully as possible whatever I thought I recognize in the shapes and colors.

One area of the organic design on the granite slab was used by me for extensive development. It was traced and if I thought I saw something I recognized I drew it clearer. The EYE WITHIN picture is what came of it.

It represents the absolute opposite of the CHOIR picture. Here, each curvilinear shape is developed into a known image. There, each shape is controlled to be unknown.

It was made as a limited color drawing in markers on paper. Two colors plus black were used. The study was to be into an oil painting. However, it is adequate for reproduction as graphic art. It is a new technique, a new media, a show of control over spontaneous subconscious images and over new close color harmonies. The small marker rendering was enlarged into an oil painting much later. Both were graphed and the small drawing was enlarged onto canvas. Each image inside appears along the outside. This is to give the appearance of sprocket holes in a piece of film. Images flow like a movie and painting is static.

SUMMARY

I have reached the point of endless variations and designs in my work. Each of the above techniques can be developed and or combined with the others in many different ways. Much more work needs to be done to develop the most important and expressive techniques. (I need to decide which those are and that is the purpose of all this writing) This paper is an attempt to pin down the ideas that controlled the origination of those techniques. Selecting what direction to go in now is more demanding than ever before. There are many more choices available for me based upon what I have defined and explained so far. The following is a summary:

The first theme was to do a sketch, transfer it to canvas, rough color it in, over paint and refine it and, at first, glaze over it. The glazing was later eliminated. The drawings went from simple to colored to highly defined form without colors attached. Drawing and coloring separated.

The first painting, EUPHORIA, was made from a small sketch. It had a fast and barely defined under painting. The over painting was done in rough imagined colors according to my feelings then finish colors. Extensive glazing was applied over the finish colors.

The second painting, DONALD DUCK, was enlarged from an elaborate pencil sketch that was randomly colored. The under painting was completely defined; it was more elaborate. The over painting was done in rough then finish colors. Very little glazing was used.

Drawing was used next to explore and define the creative act I used. It was the same style as the under paintings only on paper without all the colors.

The third painting, RED DEVIL, was started without a preliminary sketch. Everything was done full size on canvas. Creative development of the drawing was done while under painting. This should have been saved. However, it was over painted quite successfully. Coloring was long and difficult.

Drawing was used again. This time I made under painting drawings like the one lost under the last over painting. Paper was used for economy.

The last painting of this set, BIG ROUND ABSTRACT, was again made from a drawing. It was a deliberate attempt to duplicate the method used in the second painting. The drawing was ink cross hatching without color. The colors were planned in a particular order and applied in the rough layer. All the bright ones were used as before only organised according to their temperatures. No glazing was used.

The next theme involved painting under paintings as finished art. Each layer had to be separated and saved in some media. I made a sample of each style. Color was simplified so I could concentrate on forms and different ways of making the under paintings.

The first painting, BIG PURPLE, was a technique used earlier in a small area of the last painting. I explored a color I'd never used yet and with a new brush. The painting technique was wet in wet; I guessed at what colors to use. I understood earth colors and used them as light and dark before this attempt. These colors were chosen from retina fatigue images. Paint was fluid and covered the canvas completely as the only layer over the blotted stain start. Figure ground relationships were painted, not forms in space.

The second painting, ORANGE ROUND, used a different technique. Paint was applied thicker and in a drawing manner. It was a drawn type of under painting thick enough to keep. Stiff, square brushes were used to draw short lines and arcs. They were stopped just before they connected enough to create large forms in space. The earth colors were used in a light to dark method.

The third painting, THE CHOIR, combines the two above. As an under painting it is the most polished. It actually is a separated over painting. Colors are more elaborate but still in the close earth color range. Forms are highly rendered in space and at the same time all are in figure ground relationships. All the forms are rounded. There are no angular ones as before, much more conscious control has been used in the design. All recognizable or subconsciously produced images were eliminated.

A developmental theme followed. I wanted to follow one kind of image through all kinds of changes. One work of art would grow out of the one

preceding it. Each would be a separate piece of art to stand alone but in a line of development.

Various methods were used to develop the type of image in The Choir painting. The technique was repeated in black and white paint. Figure ground relationships were painted. There was no rendering of forms; only plane shapes. The image was refined by tracing and transferring onto other paper.

Subsequent developments involved mirroring, silk screen printing, cutting and joining the mirror prints to make hard copies and coloring some of those images with the first used bright colors. One of those was made into a full color print which was in turn cut and joined into other images.

The technique of the third painting was repeated again on a small scale using canvas board. It was traced, inked in and a sculpture was created of it; the image was sandblasted onto granite and glass. Anyone can move a small mirror on the art surface and see many images.

The final painting, THE EYE WITHIN, is a development of that third painting. It is the third layer separated into a final painting. It developed from a copy of the Choir which was developed from two under paintings, Orange Round and Big Purple. Every effort was made to create each shape into the image of something real. Colors are full but harmonized in tones of gray. A lot of drawing was used to develop the image outlines.

The story of the paintings, drawings, prints and sculptures I've done does not end with the description of motivation, technique and philosophy. Reflected in the works are a good and a bad side of myself. There is a collection of energy compressed into one image. Some, quite unexpectedly, tell fantastic stories. Surprise aspects of the mind are revealed. The eyes can be stimulated to produce design images like Persian rugs using only the painting as a stimulus.